DOCUMENT RESUME

ED 122 627 FL 007 664

AUTHOR Bunker, Duane F.; Kalivoda, Theodore B.
TITLE Analyzing Culture in Spanish Literature. Studies in Language Education, No. 19.
INSTITUTION Georgia Univ., Athens. Dept. of Language Education.
PUB DATE Aug 75
NOTE 22p.

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage.
DESCRIPTORS Cultural Awareness; *Cultural Education; Instructional Materials; *Language Instruction; Language Skills; Literary Analysis; Literature Appreciation; Novels; Second Language Learning; *Spanish; *Spanish Literature; *Teaching Methods

ABSTRACT

Reasons for studying the literature of a people may vary. While some value it for its aesthetic qualities only, others view it primarily as a source for providing opportunities for the extension of linguistic skills. An important component often overlooked, however, is that of culture. The type of culture referred to here is of an anthropological nature and has to do with the total way of life of a people, i.e., themes, attitudes and values, thus relating the life of the country or region to the language employed by the characters in the literature. This approach is proposed as an aid for providing fuller meaning to the study of literature. The article suggests basic guidelines which can be used as an instrument for gathering such information, makes sample application of these guidelines to a Spanish novel, "La barraca," by Vicente Blasco Ibanez, and relates to the application various descriptions of Spanish cultural patterns. (Author)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED122627

ANALYZING CULTURE IN SPANISH LITERATURE

by

Duane F. Bunker
and
Theodore B. Kalivoda

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

FL007664

Studies in Language Education, Report No. 19
Department of Language Education, The University of Georgia
August, 1975

INTRODUCTION[1]

Those of the profession who have not only studied but perhaps taught Spanish literature recognize that many value it only in terms of literary or aesthetic qualities. Others view it primarily for its language benefits, that is, for providing opportunity for the extension of language skills. A component of literature which is often overlooked, however, is that of culture.

Understanding the culture embedded within a literary work holds a number of important values which can complement and strengthen the goals of a literature course. It serves as a vehicle for increasing students' knowledge of culture in general and of the behavior patterns of the people represented by the literature in specific. It can also serve to give greater focus to the aesthetic qualities of the work by providing a fuller appreciation of the author's artistry and skill as he portrays people, things, and events within the framework of any number of cultural themes. And more, it relates the life of the country or region to the language employed by the characters, thus tying together culture and language in accord with linguistic fact.

The type culture referred to here is that of an anthropological nature and has to do with the total way of life of a people, i.e., the themes, attitudes and values. These are the elements which give full meaning to the language and literature.

Nostrand[2] developed these three components of themes, attitudes and values in his outline on the study of culture applied to

French life and thought. Ladu[3] tailored an analysis of hispanic culture after Nostrand's outline. Little has been written, however, in which culture as it is embedded in the foreign literature is given any appreciable attention. Among those who have dealt with it is Ruple[4], who did an analysis of six contemporary Spanish plays, each of which deals significantly with a theme common to Spanish society: individualism and dignity; angustia; orientation toward persons; serenity; leisure and work; and, human nature mistrusted.

The purpose of this article is to make further analysis of culture in literature by suggesting basic guidelines which can be used as a tool for information gathering, by making sample application of these guidelines to a Spanish novel, and finally by relating to the application various descriptions of Spanish cultural patterns made available by anthropologists and other culture experts.

Guidelines are proposed as desirable to avoid the shortcomings of a hit-or-miss approach, and in turn to systematize to some degree the analysis for greater scope and detail. Of course a general set of procedures will not be applicable in its entirety to every novel; it can, however, serve as a basic point of reference.

Application of the guidelines is directed toward La barraca by Vicente Blasco Ibáñez[5], a novel often read in college as well as in advanced high school Spanish classes. Although regional in nature and written a century ago, the work presents a number of customs generalizable to Spain as a whole and which are still

evidenced today either in the same manner as its author saw them or in somewhat modified form.

GUIDELINES

Encompassing the guidelines are three basic categories which can give cues to cultural content: (1) title of the work; (2) foundational information on the composition of culture, involving themes, underlying assumptions of fact, and social structure; and, (3) characterization.

Title

The title is the most vulnerable to criticism for its information-gathering value. Obviously, titles of novels do not always portray culture. Some, however, will (as in the case of La barraca, to be seen later). In such cases, it is valuable as an introductory step to identify the major point of culture around which the novel revolves.

Foundational information on the composition of culture

The background information on what culture consists of is crucial to any attempt toward understanding life in the novel. If insight is to be gained into the make-up of culture it is important to recognize that inherent in every society is a system of values, which can be defined as "a set of interrelated ideas and practices (conscious or unconscious), which direct how one should act, and to which strong sentiments are attached."[6] Spanish themes and values include: (1) individualism; (2) manliness;

(3) vergüenza; (4) amiguismo; (5) orientation toward persons; (6) pride (including human dignity); (7) stoicism; (8) importance of family; (9) honor; (10) attitude toward work; (11) religion; and (12) death. Tied to these components are a number of underlying assumptions of fact, phenomena which form a distinct part of behavior, but of which the native person is often not conscious. Borrowing from Nostrand's[7] cultural analysis, Ladu[8] lists these assumptions as human nature, social relations, man and nature, conception of time, and conceptual organization of space.

Finally, linked to all of the foundational information on culture is analysis of social structure of a society. Social structure involves organization of institutions (e.g., family, church and state) as well as a complicated network of rules for social relationships. For brevity, this foundational data shall be referred to hereinafter as cultural themes.

Characterization

Study of characterization shows how cultural themes are revealed through the lives of the people in the novel. It requires delineation of differences in terms of setting (e.g., city, campo, region), age span, sex status and social class (e.g., speech, dress, employment, education).

At times, characters will display deviant behavior not representative of the local norms. At other times their actions may represent traditional patterns which the author takes to task to change.

APPLICATION

The guidelines outlined above are now applied to La barraca to illustrate their application to culture often found within a novel. An edited version of the work is used because of its marginal aids on vocabulary, a feature which is seen to help the student with the language and thus allow for greater concentration on cultural concepts.

Title

The title of the story operates at several levels of meaning. It might well serve to point up the issue of absentee landlordship. It could also be seen to represent the barraca of Barret and Batiste. It most obviously calls attention to a typical dwelling of the region of Valencia known as the huerta, suggesting to the reader that the action will center around this characteristically humble village dwelling and the people who live in it. Social class pertaining to a country (campo) atmosphere is thus set forth.

Cultural themes

(1) Individualism

The Spaniard's feeling of self-sufficiency and extreme desire for independence are manifestations of an individualism evidenced in part by his reluctance to join associations of any kind. When he does seek membership, it is to provide opportunities to tell others his opinions rather than to help solve mutual problems[9], an attitude which contributes little to social solidarity.[10] Spaniards are seldom cohesive unless their personal security is endangered by

someone or something.[11] This is precisely what happened in La barraca when the huertanos banded together in an attempt to keep settlers off Tio Barret's lands:

> ...Estaba muy agradecida a Pimentó y a todos los de allá porque habían impedido que otros entrasen a trabajar lo que de derecho pertenecía a su familia. Y si alguien quería apoderarse de aquello, bien sabido era el remedio... Un escopetazo de los que deshacen la cabeza. (p. 7)
>
> ...«¡A ver quién era el guapo que se atrevía a meterse en aquellas tierras!»
>
> Y toda la gente de la huerta, hasta las mujeres y los niños, parecían contestar con sus miradas de mutua inteligencia: «Sí; a ver.» (p. 30)

(2) Manliness

From childhood the concept of masculinity is instilled in males of Spanish-speaking cultures. Whether applied to Spanish America under the title of Machismo or to Spain as Don Juanismo, the male's attitude is basically the same--that every word, thought and deed must exemplify his masculinity. The manifestations of this concept are many and varied. One of these which is readily observable appears in the form of the piropo, or flirtatious remark. Kenny is impressed with ¡Olé tu madre!, a

piropo he sees as wielding "the highest possible flattery, for it is a compliment to the mother as well, for producing such a beautiful creature."[12] Of course, the piropo can also serve as a vehicle for the crudest expression of sexual lust. The palabras amorosas (p. 61) uttered to the girls in La barraca may have encompassed both extremes.

(3) Vergüenza

When applied to the woman in an hispanic culture, the term vergüenza might be considered the feminine counterpart of manliness. It is the controlling factor in the lives of Spanish women desirous of protecting their reputations, or as Pitts-Rivers put it, the "regard for the moral values of society...."[13]

Although Ibáñez obviously wishes to call the reader's attention to the feelings of the huertanos toward the merciless don Salvador, still one might catch a glimpse of the societal value of vergüenza through the initial reaction of Pepeta, when she discovers that Rosario, the daughter of Barret, has, by becoming a prostitute, brought shame to herself and her respected family (P.6).

(4) Amiguismo

To a Spaniard or Spanish American of any social class, taking advantage of the influence of an intermediary for personal gain is more desirable than directly approaching an individual oneself. Thus, cultivating friendships is important. In the business world, for example, the Spaniard recognizes friendship to be more important than strict adherence to the rules.[14] An attempt to take action through what a northamerican considers "proper channels" is usually

met with indifference by the Spaniard. It also represents a highly inefficient approach in terms of time required for obtaining results. To have an amigo intercede is far better.[15] This attitude is an outgrowth of the belief that a person is of course personal; in contrast, a system or set of rules is impersonal and to be avoided, since it cannot understand the person as an individual. Perceval[16] sees everything in Spain to be "hooked up on the basis of people, and any attempt to bulldoze through on the basis of mere things (rules) is doomed to frustration...." One must lift the matter in question on to a personal level, where nothing is impossible.

Kenny[17] discusses the importance of a friend (often referred to as an enchufe) if there is to be "...any reasonable chance of success on any venture involving a brush with the authorities...." Citing the use of visiting cards, he states: "...a patron will give to his client a card covered with phrases indicating that he 'has great interest' in the bearer and signed with protestations of friendship to his contact - usually a patron of similar status in an influential position."[18] These cards, possessing the magic quality of a passport, open many doors.

At least two incidents in La barraca stand out as having characteristics of influence and amiguismo : (1) don Salvador having "...amigos de muchas campanillas...." (p. 17), indicating his influential position, and (2) the securing of a job for Roseta at the silk factory by the sons of don Salvador (p. 42).

(5) Orientation toward persons

In order to better comprehend the negative reaction of the

huertanos to Batiste's presence, it is important to see it in the light of that aspect of the hispanic value system which Ladu calls "orientation toward persons."[19] The underlying principle of this concept is that the Spaniard is a great respecter of persons. That is, his objects of allegiance tend to be personalities rather than abstractions (e.g., government, slogans), and his loyalty is to an amigo over concern for equal justice for all.

The Spaniard's world is a closely knit circle of friends, and for those outside this circle he holds suspicion and distrust. Such an attitude is evidenced in La barraca, where the loyalty of the huertanos was to Barret. They shared his cause--a focal point for unity. Batiste's presence, on the other hand, constituted a threat. As a newcomer who did not espouse their cause, he could be neither trusted nor accepted.

(6) Pride

The controlling influence of ¿Qué dirán? is ever present in the Spaniard's mind. The figura he cuts in the eyes of others is almost an obsession with him.

Although pride is an internal phenomenon, its external display is obvious and oftentimes deliberate. Pepeta, a peasant woman, is referred to by Ibáñez as "débil y agobiada por la miseria;" nevertheless, she considered herself to be "superior a otras" (p. 5). Again, don Joaquin, the schoolmaster, called a "pájaro gordo venido a menos" (a big shot in reduced circumstances), is defended by his wife who is quick to affirm that "somos de muy buena familia" (p. 81). Again, pride is seen in don Joaquin's attitude and manner of dress

as he attempts to convince both his students and the townsfolk of his importance and value to the community (p. 81).

(7) Stoicism

Pritchett describes Spaniards as "born disciples of Seneca."[20] Seneca's philosophy, stoicism, characteristically identified with acceptance of or resignation to suffering, is solidly entrenched in the Spanish mind and possibly is tied to the Spaniard's belief in destiny--something to which he considers all men to be subjected and which no human will can combat. This attitude, at times called menosprecio de la vida, is revealed in the Spaniard's seeming indifference to animal or human suffering, the frequent references to si Dios quiere and the capacity to accept what is and what he has. Below are presented some of the occasions reflecting this stoic outlook, first in the negative vein and then followed by the positive.

Referring to the death of Pascualet, don Joaquin told Batiste: "Éste es el mundo, señor Bautista; ¡hay que resignarse!" (p. 119) Also referring to the death of Pascualet, we find Batiste thinking: "...así se pierden los hombres y se disuelven las familias." (p. 110) Batistet, Batiste's oldest son, loved his youngest brother, but thought "...la muerte no tiene remedio...." (p. 113)

While it might be said that the Spaniard is profoundly stoic, it might also be said that he is profoundly optimistic. He possesses the rare capacity to be realistic when facing the hardships of life, yet idealistic in his expectations. Sometimes his optimism for a better future is so strong that it is unrealistic in the stark

reality of the present. Nevertheless, be it in his participation in the lottery or in the use of such language as "Mañana será otro día" and "Otra vez será" the persistent hope for a better tomorrow is evident. How readily this optimistic note is seen in such statements as: "Pero la Providencia, que nunca abandona al pobre...." (p. 18), and "...dicen que Dios saca muchas veces el bien del mal." (p. 18) and "Nunca sabemos cuáles son los designios de Dios y muchas veces, del mal saca el bien para las criaturas." (p. 119) In spite of all the sufferings experienced by members of Batiste's family, a spirit of defeat never exhibited itself, but rather one of pride, determination and optimism as the family left the huerta to make a new life elsewhere.

(8) Importance of Family

The family is one of the few respected institutions in Spain. The human relations involved therein are extremely personal and closely knit, to be sustained, protected and preserved at all costs.

Certainly this was of primary concern to both Barret and Batiste. Regarding Barret's attitude: "No tenía más que un deseo: que las chicas ignorasen sus preocupaciones; que nadie se diese cuenta en la casa de los apuros y tristezas del padre; que no se turbase la santa alegría de aquella vivienda...." (p. 16). After being told to leave his house and the land he had tilled, Batiste determined: "...que no le tocasen el pan de los suyos...." (p. 143). Again, Ibáñez declares of Batiste: " La imagen de su familia hambrienta y sin hogar le dio una agresividad colérica." (p. 143).

These examples by no means exhaust the passages which uphold the importance of the family. Neither do they reflect this theme

only. Within their contexts can be seen other cultural phenomena such as individualism, pride and the concept of honor. That is to say, although a given theme may predominate in a particular circumstance, others may be present also. Just as causes are frequently multiple in the realm of the emotional and physical, so it is that the actions of Batiste reflect the presence and interplay of multiple cultural phenomena.

(9) Honor

The Spaniard's honor embodies those characteristics, attributes and principles by and for which he stands. The manner of protecting and maintaining one's honor may take on various forms. For example, Barret, although barely able to eek out a living for his family, was determined to pay his landlord even though it meant having to sell some of the family's most cherished possessions. Barret considered the failure to pay one's debts the greatest of all dishonors (p. 20). Again, it is interesting to see Roseta along with her brothers defending their father's honor and, in so doing, were provoked into fights with other youths of the community (Chapters V and VI).

Nostrand gives an excellent summary statement of honor as held by the hispanic person. "The preoccupation with one's own dignity and honor manifests itself in a Spartan courage, in a certain formality in public, and also in the 'resentimientos' which endure long after an affront to one's dignity. Affronts and favors are both to be remembered...."[21]

(10) Attitude toward work

Contrary to the thinking of some, the Spaniard is not forever contemplating a siesta. Neither is he devoid of aspirations nor energy to bring these to fruition. The Spanish saying "Si trabajas para vivir, ¿por qué te matas trabajando?" is not the philosophy of a lazy people. It does, however, express the value Spaniards' place on "living" as contrasted by overemphasis on work for acquisition of material possessions. This is not to say, of course, that he will not work hard. Batiste "trabajaba entonces 'como un lobo'" (p. 34) out of desire to improve his lot in life and to provide for his family. Barret's life centered around working his land, which constituted "el amor de sus amores" (p. 14). Thus, personal aspirations, need and interests can figure among factors that compel the Spaniard to industriousness.

(11) Religion

From birth to death the Spaniard's total life is surrounded by religion.[22] In La barraca its influence in the lives of the people can be seen in at least four distinct ways: (1) its inclusion in daily language in exclamatory form (e.g., "¡Cristo!" "¡Gran Dios!" "¡Virgen Santísima!"); (2) through its formation of one's philosophy toward life as expressed through Batiste's thoughts--"Dios, que lo ve todo, ya daría a cada cual lo suyo." (p. 113), and "Había que dar gracias a Dios que le permitía al fin vivir tranquilo en aquel paraíso" (p. 129).; (3) in its reality in the daily lives of the girls of the huerta as they sang Ave María, the Padre nuestro and the Gloria Patri while they worked; and (4) in its more formalized appearance through church ceremony as

witnessed through the priest and altar boys presiding at the burial of Pascualet (p. 121).

(12) Death

Death itself protrays Spanish values. Three deaths occurred within La barraca--those of don Salvador, Pascualet and Pimento. Beliefs and local customs related to this theme can be seen through little Pascualet's funeral when he was enshrouded in white (p. 17), a symbol of purity.[23] As is customary for young children, he was also placed in a white coffin (p. 116), an act normally reserved for children, unmarried youths and priests.[24] Musicians also accompanied the cortege to the grave site (p. 122), playing light music to add a jubilant note to the "little angel's" entrance into heaven. Since according to catholic dogma children go directly to their Maker upon death, their funerals contain an element of rejoicing. Even during the wake it is not uncommon to observe singing and dancing and to hear the joyous sounds of musical instruments.[25]

Characterization

Many if not most characters in literature are representative of their cultural setting. This is also true of Batiste in La barraca in that he exemplifies the Spanish determination to succeed at what he sees as worthwhile (to bring abandoned lands back into productivity). He is willing to fight for a worthy cause in spite of insurmountable odds.

Some literary characters, however, will not typify their culture and must be marked as such. Pimento, the antagonist,

exemplifies such a person in his aversion to work (p. 12), his frequent drunkenness (p. 7) and his willingness to let his wife support him (pp. 3, 12).

In terms of representativeness of his social class, Batiste (the protagonist) is portrayed as the hard-working farmer, tenacious in his endeavors to experience success. All is not toil, however. Through him Ibáñez touches on the topic of entertainment or leisure time activity, as Batiste indulges in the Spanish pasttime of frequenting the cafe. It is there that Batiste goes after he sees that his crops are doing well. The cafe in contemporary Spain plays an important role in daily living, and is frequented far more than that done by Batiste. It is here that the Spaniard can drink coffee or a copita of some kind as a means of relaxation and at the same time enter into discussion to express his views on a wide variety of topics. Although the cafe per se is usually enjoyed by the middle or upper classes, the obrero prefers his tavern (tasca) where he too can enjoy himself, but for less money.

Another aspect worthy of observation is how characters are portrayed to represent the sexes. It is typically Spanish for the husband to sustain and protect his wife. In turn, the wife obeys her husband.[26] The woman considers her place to be in the home, consoling and ministering to the needs of her spouse;[27] any work outside the home is a reflection on her husband's ability to provide for the family.[28] Husbands are not prone to involve themselves in matters of the kitchen, which are duties reserved for the woman; a fact which wives willingly and proudly accept as a

privilege of their sex. In fact, the husband tends to delegate all domestic authority to the wife, and would not consider interfering with her managerial functions in the home.[29]

In these respects, Batiste represents well the Spanish male. He felt it his personal responsibility to support his family (pp. 34, 57), although he did make an exception and allow his daughter to join the other girls in working at a Valencian silk factory (p. 42).

Likewise, Batiste, as a typical Spanish father, was extremely protective of his daughter. A case in point is his watchful care over her relationship with the young villager Tonet (Chapters IV and VII).

Women in the novel portray females in rural Spanish society. Young girls, for example, are seen gathering at the fountain and gossiping (p. 73), and wives take pride in the cleanliness of their homes (p. 103). Especially noteworthy is the female subservience to spouses, as witnessed by Pimento's wife who obeyed her husband's demands to sell vegetables (p. 3) and to go from door to door selling milk (p. 4). However, it should be pointed out that forcing one's wife to perform the function of breadwinner, as did Pimento, is atypical of the Spanish husband. Nevertheless, one can see the Spanish tendency of male dominance reflected in Pimento's actions which, in spite of changing patterns, is still entrenched in Spanish life.

Finally, through the portrayal of characters one senses that the author did a bit of crusading against the local customs of

individualism and orientation toward persons. As great a respecter of cultural patterns as the author may have been, he leaves little doubt about his feelings on the senselessness of the struggle between Barret, Batiste and the huertanos, a striving which brought needless hardship and suffering and even death (pp. 163-4).

CONCLUSION

The study of a culture through its literature represents an excellent means for understanding its people. To facilitate this analysis, a simple system of guidelines has been suggested which points the student to the make-up of culture in general and how it applies to a given national group. Themes, attitudes and values which are seen to compose that culture can then serve to identify aspects of a literary work which reveal cultural patterns. Such an approach has been taken with a Spanish novel, La barraca. Without doubt, many other works exist which are replete with cultural insights. It is hoped that this paper may serve to stimulate interest in both the identification and analysis of those literary pieces and thus provide an added dimension to the study of literature.

NOTES

[1] This article is derived from a doctoral dissertation, An Investigation of Selected Areas of Spanish Culture and Its Application to the Design of a College or University Study Abroad Program, 1974, written by Duane F. Bunker at the University of Georgia under the direction of Theodore B. Kalivoda.

[2] Howard Lee Nostrand, Background Data for the Teaching of French: Final Report of Project OE-6-14-005 (Seattle: Department of Romance Languages and Literature, University of Washington, 1967).

[3] Tora Tuve Ladu, Teaching for Cross-Cultural Understanding (Raleigh, North Carolina: State Department of Education), 1968.

[4] Joelyn Ruple, "Teacning Cultural Themes Using the Spanish Theatre," Hispania, 58 (September, 1965), 511-16.

[5] Vicente Blasco Ibáñez, La barraca, eds., Hayward Keniston and Lawrence B. Kiddle (New York: Holt, Rinehart and Winston, 1960).

[6] Ladu, p. 6.

[7] Nostrand

[8] Ladu, pp. 27-34.

[9] Fernando Díaz-Plaja, The Spaniard and the Seven Deadly Sins. Translated by John Inderwick Palmer, (London: Pan Books, Ltd., 1967).

[10] See the following references: Rafael Altamira y Crevea, Los elementos de la civilización y del carácter españoles (Buenos

Aires: Editorial Losada, S.A., 1952), 42-43; Luis H. Lertora, "Cultural Concepts for Spanish Classes," 1970, ED 046310, p. 27.

[11] John A. Crow, Spain: The Root and the Flower (New York: Harper and Row, 1963), 378.

[12] Michael Kenny, A Spanish Tapestry (Bloomington: Indiana University Press, 1962), 211.

[13] Julian A. Pitts-Rivers, The People of the Sierra (New York: Criterion Books, 1954), 113.

[14] Noll F. McGinn, "Marriage and Family in Middle Class Mexico," Journal of Marriage and the Family, 28 (1966), 310.

[15] For further discussion of amiguismo, see: Havelock Ellis, The Soul of Spain (New York: Houghton-Mifflin, 1937), 390; V. S. Pritchett, The Spanish Temper (New York: Alfred S. Knopf, 1954), 16; Honor Tracy, Spanish Leaves (New York: Random House, 1964), 76.

[16] Michael Perceval, The Spaniards: How They Live and Work (New York: Praeger, 1969), 16.

[17] Michael Kenny, "Patterns of Patronage in Spain," Anthropological Quarterly, 33, no. 1 (January 1960), 20.

[18] Ibid.

[19] Ladu, p. 17.

[20] Pritchett, p. 69.

[21] Howard Nostrand, "Literature, Area Study, and Hispanic Culture," Hispania, 44 (September 1961), 470.

[22] Díaz-Plaja, p. 27.

[23] George M. Foster, Culture and Conquest (Chicago: Quadrangle Books, 1966), 145.

[24] Ibid., 148; Kenny, A Spanish Tapestry, p. 187.

[25] For a discussion on music and funerals, see: Enrique Casas Gaspar, Costumbres españolas de nacimiento, noviazgo y muerte (Madrid: Editorial Escelicer, 1947), 346, 351; Foster, p. 146-7.

[26] Diego Marín, La vida española (New York: Appleton-Century-Crofts, 1970), 32.

[27] McGinn, p. 307.

[28] Kenny, A Spanish Tapestry, p. 197.

[29] James Cleugh, Image of Spain (London: George G. Harrap and Co., LTD, 1961), 147.